

“Shall We Compete?”

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Abstract

Following previous research on competitions from Portuguese architects abroad we propose to show a risomatic string of politic, economic and sociologic events that show why competitions are so much appealing.

We will follow Álvaro Siza Vieira and Eduardo Souto de Moura as the former opens the first doors to competitions and the latter follows the master with renewed strength and research vigour. The European convergence provides the opportunity to develop and confirm other architects whose competences and aesthetics are internationally known and recognized. Competitions become an opportunity to other work, different scales and strategies. By 2000, the downfall of the golden initial European years makes competitions not only an opportunity but the only opportunity for young architects.

From the early tentative, explorative years of Siza's first competitions to the current massive participation of Portuguese architects in foreign competitions there is a long, cumulative effort of competence and visibility that gives international competitions a symbolic, unquestioned value.

Keywords

International Architectural Competitions, Portugal, Souto de Moura, Siza Vieira, research, decision making

Introduction

Architects have for long been competing among themselves in competitions. They have done so because they believed competitions are worth it, despite all its negative aspects. There are immense resources allocated in competitions: human labour, time, competences, stamina, expertizes, costs, energy and materials. There is no predefined expected success. Yet architects continue doing it. But in face of the increase number of architects and the perils of architectural competitions architects are now posing themselves, more often than before: Shall we compete?

Competitions' "Pros and Cons" have been described by some authors, to state a few: Paul Spreiregen², Judith Strong³, Jack Nasar⁴, and G. Stanley Collyer⁵. The following tables present, in a joint view, the reasons⁶ put forward by these authors on this subject.

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Table 1 - Positiva aspects for competition

Positive aspects			
Paul Spreiregen ⁷	Judith Strong ⁸	Jack Nasar ⁹	G. Stanley Collyer ¹⁰
New talent is revealed (p.219)	Competitions provide equitable distribution of design commissions	Competition architecture is highly public	Competitions provide valuable commissions and permit to go after larger projects (p.8)
Old, established talent is stimulated (p.219)	Competitions permit a better distribution of public funds	In general, competition can bring out the best in people	Competitions provide training for becoming a better architect (p.8)
A public "dialogue with design" is stimulated (p.219)	Competition provides space and a forum for public participation in the shaping of the built environment	Competitions produce (p.25)	International competitions permit a rapid entrée into the international market (p.8)
The design professionals are stimulated by the results (p.219)	Competitions contribute to an overall improvement of the quality of what is built	A valid means for securing work and doing a good building (p.25)	Competitions overcome the limits of cross border service (p.9)
New or unfamiliar concepts can be explored (p.219)	Competitions produce better buildings	Competitions produce new solutions (p.25)	Competitions are a vehicle for creation of major civic buildings and public spaces (p.10)
The best abilities of the design professionals are brought to bear on a particular problem (p.219)	Accountability	Competitions generate publicity (p.25)	Competitions foster "Excellence in Architecture" (p.11)
Competitions can boost morale in an office (p.219)	Access to opportunities		Competitions run by non-regional basis according to EU rules, seem to be relatively transparent and appropriate for entering (p.12)
New design forms can result (p.219)	The quality of architecture		Competitions may be exercises to gain experience in an area of expertise (p.13)
Competitions maintain an attention to design, all other components being kept in perspective (p.219)			Competitions may be an excellent opportunity to discuss ideas that could not be explored on a day-to-day basis (p.13)
Competitions reveal, at any time, the profession's ability to deal with a specific problem (p.219)			Competitions can boost morale and creativity (p.13)
Competitions bring a wide point of view to focus on a particular problem (p.219)			Competition may not be the only method of career advancement for an architect, but no award in profession (...) quite matches the stamp of approval conferred by winning a major design competition (p.21)
Competitions free the designer from normal and possibly unnecessary constraints (p.219)			
Accepted norms are tested as well as challenged (p.219)			

² Spreiregen, *Design Competitions*.

³ Strong, *Winning by Design*.

⁴ Nasar, *Design by Competition* [1st edition 1999].

⁵ Collyer, *Competing Globally in Architecture Competitions*.

⁶ When possible, a simple citation is used, otherwise a synthesis of the idea is provided. This list is not complete yet.

⁷ Spreiregen, *Design Competitions*.

⁸ Strong, *Winning by Design*.

⁹ Nasar, *Design by Competition*.

¹⁰ Collyer, *Competing Globally in Architecture Competitions*.

The positive aspects can be grouped into three major categories:

- (1) the discovery and presentation of (new/old) talent;
- (2) the production of quality architecture and new solutions;
- (3) to provide attention, marketing or publicizing architecture (and the architect).

Table 2 - Negative aspects against competitions

Negative aspects			
Paul Spreiregen ¹¹	Judith Strong ¹²	Jack Nasar ¹³	G. Stanley Collyer ¹⁴
The costs of the competition to the client (p.221)	Competitions are not the only way to achieve the competitions positive aspects	Relation between low success rates and effort (p.27)	There are less and less open competitions for younger architects (p.11)
The time required to hold a competition (p.221)	Competitions saddle the promoter with a young and inexperienced design teams	Design juries are not unbiased (p.27 and p.154)	Perils may be: financing, site ownership, jury composition, anonymity, governance stability, compensation and fees, style (imposition and openness), reputation (p.12-13)
The possibility of selecting an excessively costly winning solution (p.221)	Competitions cause controversy	Competitions do not always meet the client's needs (p.27)	Open competitions are not appealing to well established firms (p.15)
The elimination of the program development phase of architectural services, in which a program of needs is developed (p.221)	Competitions consume an inordinate amount of time, money and energy	Competitions may not get the best solution (p.27)	Demands from the clients (in brief) made to the architects can only be considered blatant exploitation (p.15)
The absence of a dialogue between client and architect in the preliminary design phase (p.221)	Competitions can foist an architect on an unwilling promoter	Competitions lose dialog with client (p.27)	The lack of anonymity is a concession to clients and an additional burden to designers in terms of effort and financial resources (p.16)
The unsuitability of competitions for very complex buildings (p.221)	The competition system comes between the architect and the client	Competitions exploit architects (p.28)	Competitions may end up not being realized (p.17)
The possibility of selecting an insufficient experienced architect (p.221)	The competitions system in a terminal muddle	Competitions result in unbuilt projects (p.28)	Briefs may end up by not being used to evaluate competitions (p.17)
The possibility of an impractical selection by the jury (p.221)		The user has little opportunities to influence the brief and design decisions and their needs are seldom known, represented or emphasized	Changes in regimes may change the course of a competition (p.17)
Including appropriate security requirements or restricted areas of the building (p.221)		Findings suggest that competitions may not yield masterpieces (p.46)	
The cost of a competition to the design professionals (p.221)		Judgement of design is prejudiced by each one's experiences and, apparently, relates to an inversed pattern of architects and non-	

¹¹ Spreiregen, *Design Competitions*.

¹² Strong, *Winning by Design*.

¹³ Nasar, *Design by Competition*.

¹⁴ *Competing Globally in Architecture Competitions*.

Negative aspects			
Paul Spreiregen ¹¹	Judith Strong ¹²	Jack Nasar ¹³	G. Stanley Collyer ¹⁴
		architects (p.57)	
The lack of information available to potential sponsors regarding managing competitions (p.221)		Designers lack popular taste (p.57) and public maintains preference for "popular" over "high" styles (p.57)	
The realities and pressures of the patronage system of selecting architects (p.221)		Competitions tend to care about the "aesthetic statement" over the comprehensive meanings (p.67)	
The notion that competitions are "a lot of trouble" (p.221)		Designers tend to act as artists (p.70)	
The notion that "good design" is expensive (p.221)		Competitions lack monitoring (p.157)	
Overly elaborated drawings and design representations seem to be required (p.221)		The selection of the winner is not the end of the process (p.157)	
The method and sequence of public financing – budgeting, appropriation, funding, staging et cetera – make competitions difficult for a public agency to entertain let alone manage (p.221)			
Competitions may or may not interest enough designers, or the right designers (p.221)			

On the other hand, the negative aspects can be grouped into another three major categories:

- (1) competition structure and procedures;
- (2) jury's assessments, representativeness, autonomy, impartiality, ethics and credibility;
- (3) extensive use of human resources, time expenditure, creativity and financial resources allocated to competitions by everyone, particularly architects.

These aspects influence the architects' commitment to participate in a competition (either an open or by invitation, although the latter has additional implications that induce participation that may be outside this study). This commitment is important to the proficiency put into the action of producing an entry and of communicating it. The commitment reflects the architect's use of competences (including his, and teams, level of competence¹⁵ and abilities which are of the utmost importance to his potential success in competition.

If we take a quantitative approach on all items that were previously enumerated we can observe that the negative aspects surpass the positive ones (48 over 38). So on simple analysis an average architect should definitely not enter in an architectural competition! However if we take on a qualitative approach it is possible that we may arrive to other conclusions. A qualitative approach implies a specific evaluation of each item and its particular weight in an overall assessment.

The fundamental decision of participating on a competition also depends on a series of political, sociological and professional events (such as prizes and visibilities, connections, either present or

¹⁵ Mills et al., *Competing Through Competences*; Dreyfus and Dreyfus, *Mind over Machine*.

desired, or work load), not entirely dependable on the architect¹⁶ that influence his decision to enrol a competition. The initial years of profession, less work load thus more time to compete, and the will to ascend to notoriety makes young architects more available to compete.

Methods and Objectives

We will follow a mixed approach including a literature review of relevant architecture studies, an inventory of competitions, case studies and interviews to present an approach to the values inscribed in these international competitions and will propose some reflection upon its relevance both within national and international context. We will provide some links between the work of the architects, the social, political and economic situation in Portugal and in the world, to provide a risomatic understanding of the reasons why Portuguese architects compete, their aims, objectives, needs and strategies. What motivates them and induced to participate in this endeavour.

We will follow our line of research, previously presented at Architecture as Human Interface¹⁷, Helsinki and Aesthetics: The Uneasy Dimension in Architecture¹⁸, Trondheim, we will use the two Portuguese Pritzker Prizes – Álvaro Siza Vieira (1992, ASV) and Eduardo Souto de Moura (2010, ESM) – as expert views for reaching a conclusion on which were the main points that drove these two architects into participating in so many competitions since 1987 onward. We will complement these two Portuguese authors with others in order to extend the collected data and provide a diachronic view of international competitions by Portuguese architects.

Portugal, the last 5 decades

We will illustrate the participation of Portuguese architects in international competitions and its social, political and professional implications using archetypal examples of 4 generations. These generations follow, to some degree, Douglas Coupland¹⁹'s "X", "Y", "Z" and "A", although we have chosen to adapt them to national specific chronology and economy, that, we believe, explain why Portuguese architects choose to compete and face the internationalization of their work.

In this approach we will discuss those aspects most connected with the making of the architect, its reputation and the market of the architect. Vera Borges²⁰ speaks of at least three current professional phases for the Portuguese architects²¹, each with significative differences:

- The young architects, with up to ten years of professional practice. Their works are still "innocent", and the dedication, resilience, compromise and personal effort characterize their work, mostly done at home or in precarious (or shared) offices. Experiences, even failed ones, are accounted for. Most may already have international experience (either through Erasmus or in a practical training period). The interest is in serving the client.

¹⁶ Glendinning, *Architecture's Evil Empire?*; Lo Ricco and Micheli, *Lo Spettacolo Dell'architettura*; Stevens, *The Favored Circle: The Social Foundations of Architectural Distinction*.

¹⁷ Guilherme and Rocha, "Architectural Competition as a Lab: A Study on Souto de Moura's Competitions Entries," 2012; Andersson, Zettersten, and Rönn, "Editor's Comments."

¹⁸ Guilherme and Salema, "Competing for Ornamen. An Insight on Álvaro Siza Vieira and Eduardo Souto de Moura Architectures"; Guilherme, "Competence within Competitions. Siza's Aesthetics."

¹⁹ Coupland, *Generation A*; Coupland, *Geração X*.

²⁰ Vera Borges has a PhD. in Sociology from the École des Hautes Études en Sciences Sociales and FCSH-Universidade Nova de Lisboa, directed by Pierre-Michel Menger (Centre de Sociologie du Travail et des Arts) and Luís V. Baptista. Master degree on Communication, Culture and Technologies of Information, ISCTE. Under the direction of Manuel Villaverde Cabral, has developed the study «Architects Profession» at the Institute of Social Sciences (University of Lisbon), where finished the postdoctoral research project on the careers of artists and their labor markets (2005-2013). Main areas of interest: professions, organizations and artistic labor markets. Previous publications: Todos ao palco! (Celta, 2001), O mundo do teatro em Portugal (ICS, 2007), Teatro, Prazer e Risco (Roma Editora, 2008), Les comédiens et les troupes de théâtre au Portugal: trajectoires professionnelles et marché du travail (Harmattan, 2009); Profession and Vocation (coord. with Ana Delicado and Steffen Dix, ICS, 2010), and Creativity and Institutions (coord. with Pedro Costa, ICS, 2012). Is currently pursuing another post-doctoral research on Reputation, labor market and territory: Between theater and architecture, at DINÂMIA/CET-IUL with Pedro Costa. CV available at <http://dinamiacet.iscte-iul.pt/?pessoa=vera-borges>.

²¹ Borges, "Reputação, Mercado E Território. O Caso Dos Arquitectos," 78,79.

- Architects with more than 10 years that want to internationalize its offices, and they are pivots with market capacities, activity concentration, specializations and scale.
- Architects that illustrate the professions' glamour, and that occupy "positions of power or hierarchy", accumulate opportunities (like most relevant public work) and are or are becoming internationally recognized. Most international acclaimed and prized Portuguese architects, and the Star architects, may be included in this group.

We have chosen to follow Álvaro Siza Vieira²² (b. 1933, graduated in 1955) and Eduardo Souto de Moura²³ (b. 1952, graduated in 1980) due to our previous research²⁴, to the fact that they are well known internationally and inclusive have been awarded Pritzker Prizes. They represent, respectively, the X and Y generation and are grouped as representatives of a generation marked by the 1974 Portuguese's revolution. We have added to our research Gonçalo Byrne, João Luis Carrilho da Graça, ARX due to the fact that they have taken use of the 1986 admission to Europe Community to go abroad. We also present some international competitions from other offices that have competed more enthusiastically after 2000, like AtelierMOB (Tiago Mota Saraiva) and TERNULLOMELO Architects, who represent a younger architect's perspective or different approaches to competitions.

Up to the 60s

The First National Congress of Architecture in 1948 concluded "that Architecture should be expressed in an international language (in accordance with CIAM), rejecting the standards of architectural regionalism"²⁵ that sustained the regime in its essence and splendour. Since the 30's Portuguese architects²⁶ had contacts with RIA²⁷, UIA²⁸ and CIAM²⁹ and there are records of trips³⁰ to France, England, Nordic Countries, URSS and USA by some Portuguese architects. So although the country was quite closed to the outside, the community of Portuguese architects was quite open to foreign influences.

²² Álvaro Siza (b. June 25, 1933, Matosinhos) graduated in architecture from the University of Oporto in 1955 (1949–1955). His first project was built in 1954 and between 1955 and 1958 he collaborated with the Portuguese architect Fernando Távora. Having worked without interruption for six decades, Álvaro Siza's career has seen him gain international recognition and prestige. With a host of influential and impressive projects, his broad repertoire ranges from public housing, private dwellings and schools to urban design and rehabilitation, museums, furniture and product design. Foremost among his works are the Bonjour Tristesse Apartment Building in Berlin, the Museum of Contemporary Art in Santiago de Compostela, the Serralves Museum in Oporto and the Iberê Camargo Foundation in Porto Alegre, Brazil. Álvaro Siza and his work have been distinguished with several prizes, including the Mies van der Rohe European Architecture Award in 1988, the prestigious Pritzker Prize in 1992, the Royal Gold Medal from the Royal Institute of British Architects (2009), the Golden Lion for Lifetime Achievement of the 13th International Architecture Exhibition of the Venice Biennale (2012), as well as several honoris causa doctorates from leading universities in Spain, Switzerland, Italy, Portugal and Brazil, among others. Álvaro Siza is also committed to teaching, working as a professor at Oporto's School of Architecture since 1976, having participated at numerous conferences and seminars worldwide, and accepting positions as a visiting professor at Lausanne's EPF, the University of Pennsylvania, Los Andes University of Bogotá and the Graduate School of Design of Harvard University.

²³ Eduardo Souto de Moura (b. 1952, Oporto) graduated in architecture from the Oporto Fine Arts School (FAUP) in 1980. In 1974, he collaborated with Noé Dinis' architectural practice, and from 1974 to 1979 he worked with the seminal architect Álvaro Siza. From 1981 to 1991, he was assistant professor at his alma mater and later began working as a professor at the Faculty of Architecture at the University of Oporto. Souto de Moura has been visiting professor at several architecture schools, such as Paris-Belleville, Harvard, Dublin, ETH Zurich and Lausanne, and has taken part in various seminars and conferences in Portugal and abroad. He established his own firm in 1980, whose work has been featured in various publications and exhibitions. Nominated seven times for the Mies van der Rohe European Union Prize for Contemporary Architecture, his work has won several prizes, such as the SECIL Architecture Prize – for Casa da Artes in 1992, Braga Municipal Stadium in 2004 and Casa das Histórias Paula Rego Museum in 2010. In 2011, Souto de Moura was distinguished with the prestigious Pritzker Prize and in 2013 received the Wolf Prize.

²⁴ Guilherme and Rocha, "Architectural Competition as a Lab: A Study on Souto de Moura's Competitions Entries," 2012; Guilherme and Salema, "Competing for Ornamen. An Insight on Álvaro Siza Vieira and Eduorado Souto de Moura Architectures"; Guilherme, "Competence within Competitions. Siza's Aesthetics."

²⁵ Costa, "Álvaro Siza," 9.

²⁶ Pardal Monteiro knew and was friend of Pierre Vago (1910-2002) and is known to have participated in several trips with Vago to the USSR in 1932. He also participated in several travel meetings by the L'Architecture d'Aujourd'hui, by the RIA, CIAM and at the meeting it was decided the foundation of UIA (in September 1946 in London at the RIBA).

²⁷ Reunions Internacionales d'Architecture (RIA)

²⁸ International Union of Architects (UIA)

²⁹ Congrès Internationaux d'Architecture Moderne (CIAM) from 1949 to 1956

³⁰ In 1963 Anahory makes a study trip to the Scadinavian Countries. There are records of frequent architectural trips by Fernando Távora (later also with Siza Vieira and Alexandre Alves Costa) to Spain, Greece.

In 1957 Fernando Távora (Siza's first influence) sounded the alarm: "This was a generation of architects aware of the need of a new social and historical approach, interested in developing their own specific process with different co-ordinates, not those hitherto imposed on them but in harmony with the concerns of other architects and in other European countries."³¹ Siza says about his teachers: "Those young Masters, trained in the spirit of the CIAM and also in an emerging critical sensitivity, provided us with both open information and with a rediscovery of our country's complex cultural roots. They broke down the divisions between teacher and pupil, they helped us to get beyond what was keeping us apart from Europe – even in relation to Architecture."³² In 1962 the Portuguese magazine "Arquitectura"³³ published the first works by Siza³⁴, described as an "upcoming talent". He was considered unorthodox – "seeking individuality, seeking fantasy, seeking originality"³⁵ -, and as his career progressed, he was taken in and supported by his peers. It would be in fact Távora, Siza's teacher at his 4th year at FAUP, that would offer Siza his first two works³⁶: the Quinta da Conceição pools, Matosinhos, 1958-1965; and the Boa Nova tea House, at Leça da Palmeira, 1958-1963.

John Donat³⁷, following an indication by Pancho Guedes³⁸, publishes in "World Architecture One" projects by Fernando Távora and Álvaro Siza Vieira. This is the first known publication of Siza's work and perhaps fundamental for his international visibility.

He was further "exported" (or "branded") internationally mainly by the hand of Portuguese architect Nuno Portas in 1967 (Tarragona) and 1968 (Vitoria) in the Spanish Small Congresses³⁹ (where he meets Oriol Bohigas (SP), Aldo Rossi (IT), Peter Eisenman (UK), and Vitorio Gregotti (IT) among others). "It was at that time that contacts with architects in Spain were developed, and through them contacts with others. In the small meetings in Barcelona, a place where ideas which were coming from inside and outside the Iberian peninsula were debated, I met Oriol Bohigas for the first time; already a remarkable figure in architectural culture, he was an acknowledged catalyst for the energies of both our countries and their various regions."⁴⁰ Siza is further published in the Spanish magazine "Hogar y Arquitectura" in 1967 by Nuno Portas and Pedro Vieira de Almeida.

Up to the first competitions by Siza (1978) we could not find relevant records of relevant participation of Portuguese architects in international competitions. However, there are several records⁴¹ of work done abroad in Brasil and Belgium by Pedro Cid⁴² (1925-1983), Eduardo Anahory⁴³ (1917-1985), and relevant national architectural participation in some World Exhibitions that prove knowledge and proximity to Europe and international architecture.

³¹ Costa, "Álvaro Siza," 11.

³² Siza and Angelillo, *Alvaro Siza*, 31.

³³ Edited by Nuno Portas, Vassalo Rosa and Pedro Vieira de Almeida.

³⁴ In an article "Three works by Álvaro Siza"

³⁵ Costa, "Álvaro Siza," 13.

³⁶ Esposito and Leoni, *Eduardo Souto de Moura*, 9.

³⁷ *World Architecture One*.

³⁸ Described by Peter Cook as "the joker in the pack" in Guedes, *Pancho Guedes in Conference at the Art Net*.

³⁹ Correia, "O Nome Dos Pequenos Congressos: A Primeira Geração de Encontros Em Espanha 1959 – 1967 E O Pequeno Congresso de Portugal"; Correia, "A Crítica Arquitectónica, O Debate Social E a Participação Portuguesa Nos 'Pequenos Congressos' – 1959/1968"; Correia, "O Início Da 3.ª Série Da Revista Arquitectura Em 1957. A Influência Das Leituras de Casabella-Continuidade E Architectural Review."

⁴⁰ Siza and Angelillo, *Alvaro Siza*, 31–32.

⁴¹ Borges, "Eduardo Anahory: Percurso de Um Designer de Arquitectura"; Furtado and Castelo, "Notas Sobre a Produção Arquitectónica Portuguesa E Sua Cartografia Na Architectural Association"; Pedrosa, "La Génesis Del Pensamiento de Nuno Portas: Portugal Años 1960"; Pedrosa, "De España Con Amor. Los Años 1960 Y Los Ecos de Las Reflexiones Arquitectónicas Españolas En Portugal"; Silva and Furtado, "Ideias de Arquitectura Portuguesa Em Viagem."

⁴² Portuguese Pavilion in Brussels (1959) by Pedro Cid,

⁴³ Who was also a correspondent for some international magazines like *Domus* (Milan); *L'Architecture d'Aujourd'hui* (between 1959-1963) and *Connaissance des Arts* (Paris); *DBZ-Deutsche Bauzeitschrift* e *MD-Moebel Interior Design* (Stuttgart); *Bauen + Wohnen*, 6 (Munich); 33 *Architekten-Einfamilienhauser* (Zurich)

In 1960 Portugal jointly funded the European Free Trade Association (EFTA)⁴⁴ favouring trade agreements with the European Economic Community (EEC), to which Portugal was unwilling to enter at that time, and the rest of the world. Yet, due to this opening, between 1967 and 1978 Portugal shifted its foreign (commercial) relations from the foreign provinces and the Atlantic market towards the European Market. By 1972 Portugal had in fact changed from a main poor agricultural economy to an industrial modern country awakening to what happened outside its borders in Europe. This opening would be the prelude of a political change.

After 1974

The introduction of a democratic system in Portugal after the April 25th revolution favoured the development of the country and a rapid opening to the outside. The return of emigrants from abroad (those from the colonial war and those that had fled from fascism) and the appeal of a new urban culture forced rural migration to the cities, a fast and contradictory change of the Portuguese society and an urban sprawl. The country was avid for change, architects were asked to respond to new needs and there were opportunities for inducing political change through architecture.

The SAAL⁴⁵ programme was a “methodical, patient, rational and dialectic”⁴⁶ experience of local initiatives that was put into practice to improve the quality of living conditions: rent racketing, illegal housing, overcrowding and the lack of sanitary facilities. The SAAL project followed 1920s initiatives, in particular the Bruno Taut (Onkel Tom’s Hutte) and Alvar Aalto (Sunilla and Paimio housing). São Vitor zone (SAAL, Oporto, 1974-77) and Quinta da Malagueira (Évora, 1977) were some of the projects that provided Siza with its international label of being a “social architect”. As Bernard Huet states “Of all the architects from Oporto, Siza was without doubt the most accessible, the most theoretically prepared to integrate the new participatory data in his own method.”⁴⁷

Álvaro Siza starts the first international work only after 1978 and takes part in international competitions entries on a regular basis afterwards. Brigitte Fleck states that at that time (late 70s) Siza “who literally had nothing to do in Portugal”⁴⁸ would be invited to some competitions in Berlin, Madrid and Salzburg, on a series he would afterwards (after 1990) designate as the “cycle of monotony”.

The International Architectural Exhibition Berlin (International Bauausstellung - IBA, 1979-87) was one of the most important events of the 80s and a large laboratory of careful urban renewal and housing design in West Berlin. The renewal strategy was based on several international competitions, each for reconstructing different parts of the city, from the “international expo” approach to the ambitious attempt to repair the city. IBA was most appealing for most architects and Álvaro Siza, Zaha Hadid, Rem Koolhaas, Peter Eisenman, Mario Botta, Peter Cook, John Hejduk, Aldo Rossi, Frei Otto, Arata Isozaki, James Stirling and many others contributed to a vivid and experimental, rather plural, architecture contrasting the more traditional urban planning (Rob Krier and Léon Krier). IBA was divided into the “IBA Neubau” (new buildings) across Tegel, Prager Platz, southern Tiergarten and southern Friedrichstadt, under Josef Paul Kleihues, and “IBA Altbau” (renewal of existing blocks) in Kreuzberg, under Hardt-Waltherr Hämer.

⁴⁴ The European Free Trade Association (EFTA) is founded in 1961 by Austria (AU), Denmark (DK), Norway (NO), Portugal (PT), Sweden (SE), Switzerland (CH) and the United Kingdom (GB), to promote closer economic cooperation and free trade in Europe.

⁴⁵ Serviço de Apoio Ambulatório Local (SAAL) - Local Ambulatory Support Service.

⁴⁶ Costa, “Álvaro Siza,” 27.

⁴⁷ Ibid.

⁴⁸ Fleck, *Alvaro Siza*, 54.

Siza entered his first competition at “IBA Altabau”, for the design of the polemic Gorkitzer Swimming Pool in 1979, on an urban vacant area in Kreuzberg. As Brigitte Fleck ⁴⁹ points out, following the publication of his two open-air swimming pools⁵⁰ in Portugal in international magazines, Siza embodied the “Portuguese experiment [in public participation]”⁵¹ and an international enlightenment for a country under profound social, political and territorial change, that triggered curiosity and outside interest. Yet Siza faced in this competition an intense opposition from the public, due to the dome over the central swimming pool⁵² over a parallelepipedic square building (80x80) that resembled (too much) a mosque. He would still survive the first round, due to one member of the jury, but, in the end, would only be awarded a special prize.

Six months later he was again invited to a new competition in Frankeluf, again because of his expertise in citizen participation. Yet the supposed participatory process that Siza would provide (in line with his experience in Portugal) and that the competition could foster was in fact “only an instrument for pacification in order to achieve an easily compromise”⁵³ and soon his proposal was rejected and put aside.

By that time Souto de Moura⁵⁴, who had begun studying as an art student at the School of Fine Arts in Oporto, entered the FAUP in 1970 but would only graduate in 1980 (because of the 1974 revolution period). He worked with Noé Dinis and Fernando Távora at SAAL (making Souto de Moura part of a generation of architects that felt the relevance of the political and social change in Portugal) and, during his early years (1974-1979) also worked with Siza. “It was then that Souto de Moura spent some time in my studio, collaborating on SAAL project at São Vitor and others. I quickly understood with a treacherous dismay and greater joy, that I would not have him as collaborator for very long.”⁵⁵ They became Souto’s important influences, along with Rossi and Aalto. He participated in some of Siza’s competitions (Frankeluf Housing and the Swimming Pool Gorkitzer Bad) and continued doing so afterwards in joint competitions.

Souto’s first individual international competition was the imaginary House for Karl Friedrich Schinkel (Japan, 1979) to be located near the Boa Nova Tea House. He proposed the construction of an abstraction of a ruin of classical nature, reassembling one of Piranesi’s ruins, in contrast with the absent figurative illusion of Schinkel. In an interview in 1994 Souto de Moura said:

“Schinkel is a person I was interested in and who seemed to be one of the keys to the Modern Movement. I’ve always considered the Modern Movement to be a continuity of Classicism, regardless of what I’ve had to say against it. (...) And then, of course, there was Mies and so on... (...)”

I really wanted to take part in this competition, building the Neo-Classical house within the Leça refinery. On his travels, Schinkel showed a certain interest in industrial materials. He was, like all gifted architects, finely attuned to both the past and the future, and the future at that time was industry, the myth of the machine. I wanted to create a counterpoint between the classical style and an industrial landscape, which are not as different as they may appear.

⁴⁹ Ibid.

⁵⁰ Swimming Pool in Quinta da Conceição Park in Matosinhos (1961-65) and Ocean Swimming Pool on the Avenida Marginal in Leça da Palmeira (1961-66).

⁵¹ Of the participation of citizens – residents and families - during project design phase.

⁵² Siza would use the same idea of a hierarchical monumental space for the swimming in the Sports Center Llobregat in Barcelona (2005) with skylights reassembling some of the Istanbul most well know Turkish hamami stone ceilings with diffused lighting. This project in Barcelona could also be seen as the research put into practice, more than 35years after a different, but linked, competition project.

⁵³ Fleck, *Alvaro Siza*, 55.

⁵⁴ Souto de Moura was born in Oporto in 1952, and is 10 years younger than Álvaro Siza Vieira.

⁵⁵ Siza and Angelillo, *Alvaro Siza*, 67.

*It was one of my favorite projects: there were no pre-requisites for the design and the way it turned out was the way I had proposed. The House embodied innocence: there was a waterfall, a river, a few fountains. These are there not as decorations, but out of my interpretation of Schinkel.*⁵⁶

This first competition was indeed very important to Souto de Moura, and happened much earlier in his career than with Siza. Although it was an ideas competition and was almost simultaneous with Siza's first "IBA Altabau" competitions. The participation in previous competitions with Siza provided Souto with the interest, the competence and the will to participate. The choice of Schinkel's competition can be understood as an opportunity for him to research in design.

Table 3 – Álvaro Siza Vieira competitions



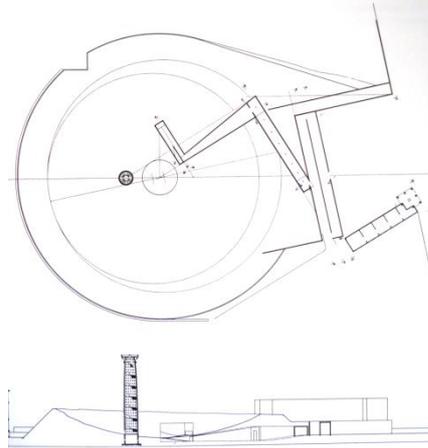
Siza, Boa Nova Tea House | Leça da Palmeira | 1958/1963



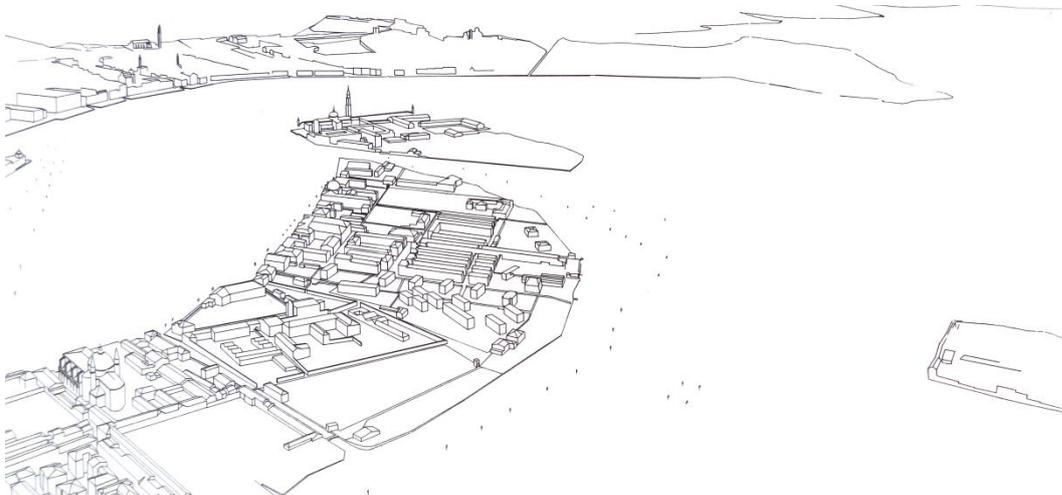
Siza, Ocean Swimming Pool | Leça da Palmeira | 1961/1966



Siza, Schlesisches Tor Urban Redevelopment | Berlin | Germany | 1st prize | 1980-84, 1986-88



Siza, Memorial to the Victims of the Third Reich at Prinz Albrecht Palais | Berlin | competition | 1983



Siza, Campo di Marte | Guidecca | Venice | Italy | 1st Prize | 1983

⁵⁶ Moura and Pais, "In Search of an Anonymous Work. An Interview with Eduardo Souto de Moura.," 31.

Souto clearly demonstrates that a competition can be the place and the time for reflecting on the conditions of the project. His own views about Shinkel, his ideas about the modern condition of classicism and history are reflected on this design. He would further explore the idea of columns (pillars) in the covered City Market at Braga (1980-1984).

The EEC

In 1986, Portugal left EFTA to join the European Economic Community (EEC), as a full state member, that later became the European Union (EU). In the previous convergence and following years Portugal's economy progressed considerably as a result of EEC/EU structural and cohesion funds and Portuguese companies' easier access to foreign markets. The country developed and the golden years of construction provided the opportunities for Portuguese architects to mature and develop.

During the 80s Álvaro Siza started 41 projects in Portugal and 22 International Projects, half of these international projects were international competitions but he only built 4 of these international projects:

The Competition for the administrative building of the Dom Company in Cologne in 1980 was won by Siza, and he presented an almost simple leaning tower, inspired by the company's main product, but slightly tilted in order to avoid the close imitation. This project was never built but stands for the way Siza picks standard objects and reinvents them, providing new ways of looking at them. From the object to the building: "I believe that almost everything that determines the 'design' is found in the complex system of facts and 'desires' as a matrix."⁵⁷

During the 80s new themes are addressed by Siza as if he had lost his first stereotype as a sort of community architect. He was called to compete for cultural buildings, urban spaces and restorations, master plans and public buildings. His competitions started to experiment other hypothesis of impact over the city. These new themes would involve urban area restorations (Giudecca, Venice, Italy, 1985; "Project for Siena", Sienna, Italy, 1988), public buildings (Bibliothèque de France, Paris, France, 1989; Cultural Center in Madrid, Spain, 1989-90).

In the Cultural Center in Madrid in 1989-90 Siza wins the competition. Yet in a second phase the organisers change the shape of the site and specify a different arrangement of spaces leading Siza to present a radical different solution. Siza is invited to share the commission with a Spanish architect and declines the commission. The project is never built.

Siza does not declines the competition because of an outside architect: "At times the guilt is attributed to foreign architects that worked with me, to whom on the contrary I owe much that I have learned, and unforgettable support and patience in the long process of a project, and for the translation of what was not understood immediately, as I desired or needed."⁵⁸

Siza's growing status as an architect and his firm belief in principles provide us with another clue in his limits to take competitions to building phase. Siza embodies the true nature of the ethical architect, in the sense of being true to his own authentic professional ethos. Far from being just the 'prima donna' author, siza is in fact protecting his dismissal of authorship and the prevail of the first sketch. The first sketch (esquisse) most often made at the site transforms itself in an autonomous part of the project. It is the author's conscious will written in the form of a sketch. This

⁵⁷ Siza and Angelillo, *Alvaro Siza*, 24.

⁵⁸ Siza, *Alvaro Siza, 1954-1988*, 11.

“disappearance of the author”⁵⁹ (as Kenneth Frampton expresses so well) and the importance of the first sketch collides with the imposition over the competition. This is not acceptable in Siza’s terms.

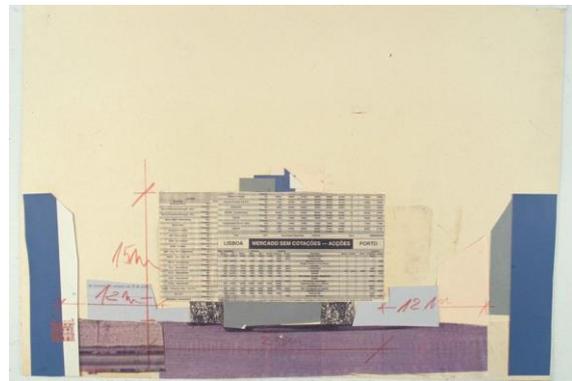
Yet during the 80s Souto de Moura only does 2 international competitions and 3 in Portugal. In 1987 he does the competition for the Hotel in Salzburg, just one year after Siza’s competition for the Extension to Winkler casino and restaurant, Salzburg (design) (1986). Curiously he continues participating in some of Siza’s competitions: Urban Park in Salemi, Italy, 1986; and in the 1992 Seville Exhibition ideas competition, Spain, 1986. Souto is by that time researching and questioning the Portuguese house and the dwelling and he does that in Portugal.

Souto de Moura’s competitions during this period are again extremely connected to an ongoing research⁶⁰ which starts in Salzburg, and continues in the Ideal Olivetti Bank. Some of these experiences, dealing with the deception⁶¹ (of stories), were afterwards used in some Portuguese projects like the Geoscience Department (Aveiro University, 1990-1994) and The Burgo Tower (Oporto, 1991/95 Phase 1; 2003/04 Phase 2; 2007 Construction).

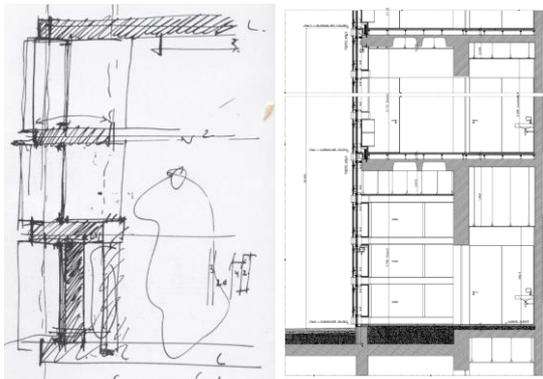
Table 4 – Souto de Moura competitions



Salzburg Hotel | 1987/89



The Olivetti Bank | 1993



The Burgo Tower (1991/95 Phase 1; 2003/04 Phase 2; 2007 Construction)



⁵⁹ Frampton, “The architecture of Alvaro Siza,” 186.

⁶⁰ Guilherme and Rocha, “Architectural Competition as a Lab: A Study on Souto de Moura’s Competitions Entries,” 2013.

⁶¹ Ibid., 175.



Department of Geosciences Aveiro University | Portugal

Then in 1992 the Agreement on the European Economic Area (EEA) is signed in Oporto, Portugal. The EEA Agreement enters into force between the EU and five EFTA States in 1994. On 26 March 1995, Portugal started to implement Schengen Area rules, eliminating border controls with other Schengen members, while simultaneously strengthening border controls with non-member states, and, in 1999, it was one of the founding countries of the Euro and the eurozone.

The 90s is the decade for the confirmation of the Portuguese Star System – Siza Vieira - with the internationalization of the ‘myth’ by means of the Pritzker Prize (presented to Siza in 1992). Siza becomes the first Portuguese Star Architect.

This condition proves to be quite important for the competition “call” as he was by then a world figure. His work could not only transform and give credit to an intention of project, but also could assure a competence⁶² and an aesthetic⁶³ that could actually make a difference.

Lo Ricco e Micheli describing the condition of the “Star Architect” state:

“Architectonic star system architectonic: is a system of global production, based upon publicity of authorship in the world of architecture as the true stars. Of elitism and oligarchy nature, the architectonic star system is parallel to the cinema, music and artistic star system.

A Star-architect is not born: it becomes! Few do it, but, once you enter this divine sphere, fame is assured. All efforts that had been done are prized with celebrity. To be a star architect, it is not only needed to be a genial architect and professional, have rich and powerful clients that finance the projects without any intromission, but it is also necessary a carefull work supplementary imagination, that bring to the architect to being recognized at the eyes of the larger public, including by people that do not deal with contemporaneous architecture.”⁶⁴

In art, as Vera Borges⁶⁵ confirms, “the artistic value and originality are subjectively evaluated; So prizes, rankings (...) are used to make comparisons and endless competitions in the hierarchy of talents.”⁶⁶ Further she states that “(...) prizes are attributed as the result of small cumulative successes: to receive the Pritzker prize, the Architectural Nobel, as it is designated, can tell us that

⁶² Guilherme, “Competence within Competitions. Siza’s Aesthetics.”

⁶³ Guilherme and Salema, “Competing for Ornamen. An Insight on Álvaro Siza Vieira and Eduardo Souto de Moura Architectures.”

⁶⁴ Lo Ricco and Micheli, *Lo Spettacolo Dell’architettura*, 1.

⁶⁵ Citing Rosen, Sherwin (1981), “the economics of superstars”. *American Economic Revies*, 71, pp 845-858 and Menger, P. -M. (2012), “Talent and inequalities: what do we learn from the study of artistic occupations?”, em Vera Borges e Pedro Costa, *Criatividade e Instituições. Os Novos Desafios aos Artistas e Profissionais da Cultura*, Lisboa, Imprensa de Ciências Sociais, pp. 49-75.)

⁶⁶ Borges, “Reputação, Mercado E Território. O Caso Dos Arquitectos,” 76.

the individual has earned the attention of a larger circle of individuals and that it was consensually considered as the having most talent. (...) The originality, the creativity, the pleasure to do a creative activity, the tenacity and resilience help to justify the persistence (...) in the artistic market and the tension that resides in the binomial profession / vocation"⁶⁷. In architecture the tectonic construction differs from traditional arts and provides the additional symbolic layer linked to the existent (in connection to the 'genius locci') and produced (built) space.

In addition to the Pritzker prize, two events produced a sudden change, not only Portugal but in the world, in the way we see architects and competitions: in Portugal the Expo98 reconstruction of a part of Lisbon and its ability to produce a new 'image of the city'⁶⁸; and in Spain the Bilbao effect.

The 'Bilbao effect' was a term popularized by Witold Rybczynski in 2002 in an article with the same name expressing the ability for a building of a prominent architect to induce changes in the city and turn into a landmark of global importance and attractiveness. As the author says, after Bilbao Guggenheim by Frank Gehry (opened in 1997), select competition were "(...) the preferred way for choosing the architects of high-profile buildings, resembles[ing] a beauty pageant. With great fanfare a list of invited architects is announced. Their proposals are often exhibited, and sometimes the architects themselves give public presentations. The ranks of the competitors are winnowed. The anticipation is an important part of the publicity surrounding the proposed new building."⁶⁹ To the clients (cities, big firms, cultural agents) architects were expected to perform loudly: "Where Gehry billows, Libeskind zigs and zags. (...) [or] Calatrava's stylishly engineered structures (...)". In his opinion

"I have no objection to architects' duking it out, and I think it's great that architecture is attracting so much attention. But I am sceptical that designing in the full glare of public competitions encourages architects to produce better buildings. The charged atmosphere promotes flamboyance rather than careful thought, and favours the glib and obvious over the subtle and nuanced. Architects have always entered competitions, but they have usually seasoned their talents first by doing commissioned work. Libeskind, Nouvel, Koolhaas, and other young architects of today have built their reputations almost entirely by participating in competitions; a friend of mine calls them "competition show dogs." And show dogs are rarefied creatures often refined and styled to the point of caricature."⁷⁰

The visibility of the Bilbao effect did in fact shadowed similar previous occasions, well described by Gabriella Lo Ricco and Silvia Michael, where architects have been called to brand a building or a company. One could recall Le Corbusier, Frank Lloyd Wright or Philip Johnson authorship strategies. Also Peter Eisenman frequent appearances with the city's football club t-shirt. Or even the Vitra's architectural park in Weim am Rhein, after 1981, with buildings by Siza (1991, Production Hall), Zaha Hadid (1993), Tadao Ando (1993), Frank Gehry (1989, 2003/1989), Nicholas Grimshaw (1981/1986), Buckminster Fuller (1975/2000), Jean Pruvé (1953/2003), SANNA (2012) Herzog & de Meuron (2010) and Renzo Piano (2013). To build for Vitra is to be acknowledged as an author

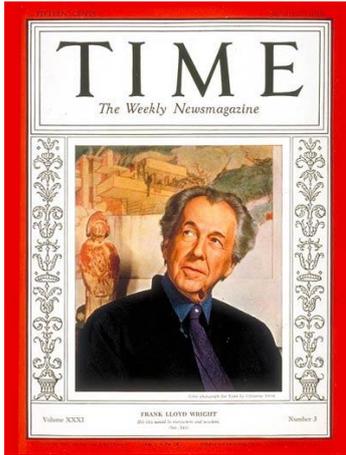
⁶⁷ Ibid.

⁶⁸ Lynch, *The Image of the City*.

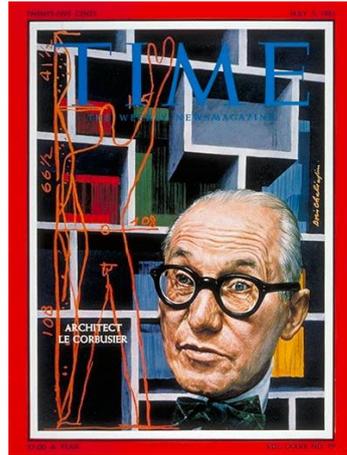
⁶⁹ Rybczynski, "The Bilbao Effect."

⁷⁰ Ibid.

Table 5 - Magazines with the Star System



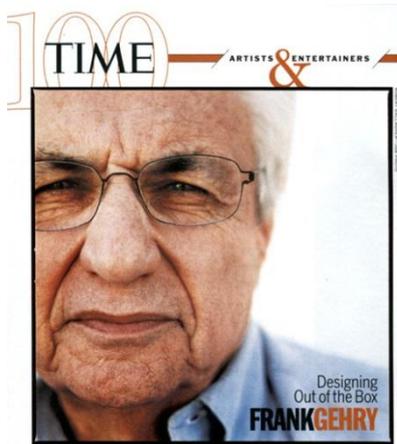
Frank Lloyd Wright | Jan. 17, 1938



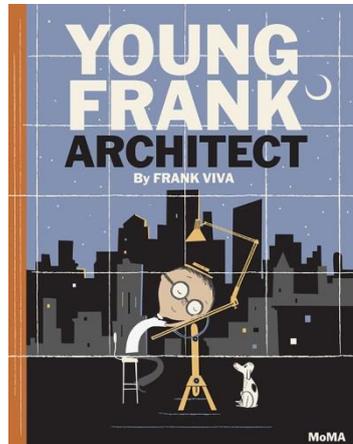
Le Corbusier | May 5, 1961



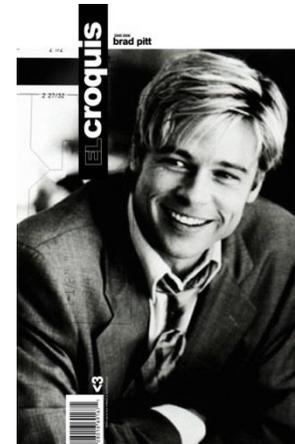
Philip Johnson | Jan. 8, 1979



Frank Gehry commemorative issue



Cover of Young Frank, Architect, published by The Museum of Modern Art



Brad Pitt in fake El Croquis | Provocative number!

Siza, although gaining visibility with prizes and competitions, would remain far from what is considered a star-architect.

So, during the 90s Siza did 57 national projects and 31 international projects while Souto de Moura does only 4 national competitions and 3 international competitions. This shows that by then, the Pritzker prize had earned Siza a national and international visibility that would render him more opportunities and invitations for competitions. The Pritzker importance is confirmed by Lo Ricco and Micheli:

“This is the case of Tadao Ando and Álvaro Siza Vieira: when we analyse the location of the projects after the Pritzker prize, we can notice a notable increase in commissions outside their original countries, mainly in the United States.”⁷¹

And by Álvaro Siza himself:

⁷¹ Lo Ricco and Micheli, *Lo Spettacolo Dell'architettura*, 147.

“For my part, coming from foreign lands, it seems strange that it is interesting to so few, the enchantments of the thousand greys of stucco, or of darkened brick, or of great windowless walls, or of heavy wooden window frames, or the invariable rhythms of windows that only break, exploding in the folding of street corners or where something exterior to architecture happens. Patience!

It is possible that cities invite foreign architects expecting them to do the opposite of what is normally done there, exercising the conflictual and fecund crossing of cultures that the world of works entail. It would be wonderful to achieve the syntheses that are guesses at or supposed; to universalize the surprize of lights given to the Mediterranean sun. But, naturally, such cannot be achieved merely by drawings, drawings can only act within the world they are transforming.”⁷²

This confirmation of Siza as the main Portuguese international architect is well demonstrated by the continuous magazines that show his work around the world.

Table 6 – The Spanish El Croquis magazine covers



El croquis Covers | No 68/69 (1994) + 95 (1999) | No 140 (2008) | No 169/169 (2013) | Álvaro Siza

As architectural competences and professional work increase, competitions seem to be seen as an extra research opportunity. When considering the tangible questions (financial, time, etc) and those intangible (fame, success) there is, potentially, a rather personal decision either to enter or not a competition despite its “pros and cons”. This “call” to compete by Siza or Souto de Moura seems to be an understanding of a globalized world and a need to go further away from Portuguese borders.

Portuguese architectural offices prospered during the economic boom and the development of the country. The need for new equipments that would provide the suitable convergence for Portugal to the Europe’s standards provided the development of a large amount of architects and their offices⁷³. Sporadically these major offices would make an incursion in foreign soil, in particular in competitions.

⁷² Siza, *Alvaro Siza, 1954-1988.*, 11.

⁷³ Most Portuguese offices have 1 to 4 architects, a medium size office has 5 to 10 architects and a larger office more than 10 architects, but

The new Century

As stated before in the postwar era before 2000, Portugal gradually integrated with the rest of Europe, and the milestones in this process came during periods when Portugal was one of the fastest-growing countries in the world. Income per capita doubled in the decade after 1960, when Portugal joined the European Free Trade Association. The years after joining the European Community in 1986 were likewise marked by great progress. Yet the advent of European monetary union marked the beginning of Portugal's prolonged slump.

Several economists, including Ricardo Reis⁷⁴, explain the evolution from 1974 with the following phases: a 'Boom' until 2001; a puzzling 'slump' from 2001 to 2008; and the present crisis from 2008 onward. These economic phases can be partially explained by some factors, such as the fact that up to the mid-90s Portugal's net foreign debt was close to zero but has grown up to more than 100% the nation GPD, due to a steady rate of international borrowing to sustain a steady growth of consumption and its funding. Also the shift to nontradables (mainly services providers) with the decline for decades of manufacturing and the change in Portuguese society from an agricultural and industrial one towards an economy of service providers.

These major economic changes shattered the construction activity in Portugal and induced an increase in export of architectural and engineering services in Europe, Mediterranean countries and the Portuguese spoken countries. Most of the Portuguese offices that had been working in Portugal, after the adhesion to EEU started to develop some openness to the outside. Competitions provided, again, a mean to achieve the end.

As Cabral and Borges⁷⁵ reference in their study about the Portuguese architects, the need for inside affirmation and peer recognition, the conscience of a preference in limited cluster of award winning architects in Portugal to whom the status is recognized and they are given access to higher social positions and to quality brands. The 'successful career is one important aspect of the Portuguese architects:

*"However, the survey also reveals that nearly half of the respondents, in particular older and male architects have had "successful careers". They form the groups of innovators and of conservatives, whose main distinguishing dimension is the former's positive orientation to change and the negative orientation of the latter. Where could this orientation towards change lead? In his recent work on new architectural activities and practices in Europe, the sociologist Michel Bonetti, professor at the Paris-La Villette School of Architecture, lists four main domains: innovation in the objects being made; organizational innovation in the conception processes; innovations in the urban development processes; and innovation in the conception techniques that use high technology (Chaidon & Evette, coord., 2004)."*⁷⁶

One example is Gonçalo Byrne (b. 1941, graduated in 1968), who is actually older than Souto de Moura, and not a member of the Oporto School. He is considered with Tavora and Siza one of the masters of Portuguese architecture and enjoys international prestige among the most selected circles of European architecture (academic media, in prizes, as a member of juries in international competitions). He was very near Nuno Portas in the 70s and also worked at SAAL. He has a very personal work, is very recluded and is committed to smaller and subtler works. The port of Lisbon's

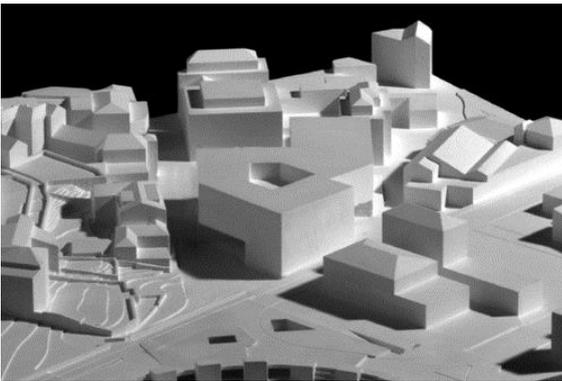
⁷⁴ Reis, "The Portuguese Slump and Crash and the Euro Crisis."

⁷⁵ Cabral and Borges, *Relatório Da Profissão: Arquitecto/a*; Cabral and Borges, "Architecture as Vocation and Profession: A Survey of Portuguese Architects."

⁷⁶ Cabral and Borges, "Architecture as Vocation and Profession: A Survey of Portuguese Architects."

Sea Traffic Coordination and Control Center (1997/2001) gave him an important international visibility in Wallpaper. Had a regular competition strategy in Portugal since 1977 to 1995 and then starts competing abroad: from 1996 to 2000 he does 6 national and only 2 international competitions; and from 2000 to 2007 he does 7 national and 10 international competitions. His competitions in Portugal are mostly connected to the Universities and he has gained quite a fame in dealing with complex programs. It is clear a change with the entrance in the EEU, and a new view of the potential market competitions could provide abroad.

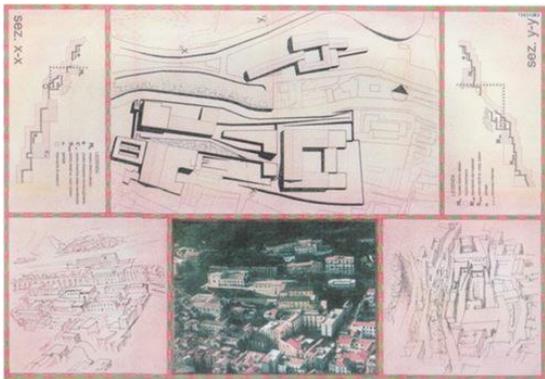
Table 7 Gonçalo Byrne competitions



Palazzo del Cinema di Locarno | 2012



Concorso per la Nuova sede della Provincia di Bergamo | Finalist | 2009



Edifici-mondo: Concorso Per Il Recupero Del Centro Antico | 1997/1998



Concorso Internazionale "Milano Parco Forlanini" | 1st Prize | 2002

João Luis Carrilho da Graça⁷⁷ (b. 1952, graduated in 1977) is another good example of the change from mostly Portuguese competitions before 2000 (18 national competitions and only 3 foreign competitions) to mostly international competitions after 2000 (16 national competitions and 15 international competitions) until 2010. This change was needed to maintain the office and provide the necessary contracts.

⁷⁷ João Luís Carrilho da Graça (b. 1952, Portalegre) graduated in architecture from the Lisbon Fine Arts School (ESBAL) in 1977. In the same year, he began working (first built project in 1982.), as well as lecturing at the Faculty of Architecture of the Technical University of Lisbon between 1977 and 1992. He has taught at the Autónoma University since 2001, at the University of Évora since 2005 and was an invited professor at the Navarra University Architecture School in 2007 and 2010. Carrilho da Graça has given lectures at seminars and conferences at several international universities and received prestigious distinctions, such as the honoris causa doctorate from the Lisbon Technical University in 2013; the Medal from Académie d'Architecture Française in 2012, the title "Chevalier des Arts et des Lettres" by the French Republic in 2010; the Pessoa Prize in 2008 and the Order for Merit of the Portuguese Republic in 1999. His work has also garnered important awards and prizes, such as the AIT award 2012 for the Carpinteira Pedestrian Bridge; the Sacra Frate-Sole 2012 for Portalegre's Santo António Church; the Piranesi Prix de Rome 2010 for the São Jorge Castle Archaeological Museum; the Valmor Prize in 2008 for the Lisbon Music School; in 1998 for the Expo '98 Knowledge of the Seas Pavilion (also FAD Award in 1999) and the SECIL Prize in 1994 for Lisbon's Communication and Media Studies School. Further information can be found in <http://jlcg.pt/>.

Table 8 – João Luís Carrilho da Graça competitions



Poitiers, França | Theatre and auditorium | International competition | 1st prize | 2004-2008



Sénart, France | New theatre of Sénart | International competition, restricted | 2st prize | 2009

Both of these two offices (Gonçalo Byrne and Joao Luis Carrilho da Graça), based in Lisbon, have acquired an international strong reputation. Yet, this reputation, not supported by the ‘aura’ of the Oporto School did not grant them with the same hypothesis as Álvaro Siza and Eduardo Souto de Moura. The latter were indeed branded as the Portuguese architecture primarily by the Italian architectural magazines and later by the French ones. This Italian-French influence was contrary to the Germanic-Anglophonic influence which was thought to be more in tune with the Lisbon School (which never formally existed). Examples of this connection are Raúl Hestenes Ferreira (b. 1931, graduated in Lisbon in 1961, Master in 1963 under Louis Kahn) and Tomás Taveira (b. 1938, graduated in Lisbon in, post graduated in the MIT) studies in the States. Clearly these two clusters were firmly rooted in the two main architectural schools⁷⁸. Since 1986 new universities⁷⁹ appeared and disrupted the concept of the two schools in Portugal.

ARX Portugal⁸⁰ (b. 1991), a younger office, run by Nuno Mateus (b. 1961, graduated in 1984) and José Mateus (b. 1987, Graduated in 1986) only started making competitions more recently. In a recent interview⁸¹ Nuno Mateus confirms that competitions are one of the best ways to get an architectural procurement, mostly with interesting programs, larger project dimension and most interesting buildings (such as classified). He confirms having made 4 to 6 competitions by year in Portugal and abroad. For him “a competition is a very interesting proceeding since it puts our ideas and capacities [competences] against our colleagues, and, through that, we can assess our [own] competence.”⁸² To José Mateus success is never guaranteed, a competition implies that the cost of initial studies (that would normally cost 1/3 of project fees) is not paid, and requires more than 1000 hours work (the competition for ‘Parque Mayer’, in Lisbon, took 1700 hours and they were awarded a second place), and costs about 20000€ to 30000€ each to be produced. It is, despite being the most ideally democratic procurement, the generalized impoverishment of architects and one of the most important causes for its fragility.

⁷⁸ The Lisbon Fine Arts School (ESBAL) later the Faculty of Architecture at the Technical University of Lisbon (FAUTL) and Faculty of Architecture at the University of Oporto (FAUP).

⁷⁹ Lusitana university was founded in 1986.

⁸⁰ In 1991, Nuno Mateus with José Paulo Mateus, founded ‘ARX Portugal Arquitectos’. The office work is wide spread from private to public commissions in Portugal and abroad as well as several international competitions. Some of its major projects are built and a few are currently under construction. ARX’s work has obtained several prizes and mentions such as the International Architecture Awards The Chicago Athenaeum, USA (Ílhavo Library), International Association of the Art Critics, Prize in Architecture 2003 (Maritime Museum), and Nominations for the Sécil and Mies Van der Rohe Prize, 2002 (Maritime Museum). Further information can be found in <http://www.arx.pt/en/competition>.

⁸¹ “Concursos Arrasam Com Ateliers de Arquitectura.”

⁸² Ibid.

Table 9 – ARX competitions



Hotel in Dubai | 2007



Gijón Museum | Spain | 2010



UNICAMP | International competition for the Exploratory Science Museum | Brasil | 2009



Helsinki Library | Finland | 2012

Another young architect, Tiago Mota Saraiva⁸³ (b. 1976, graduated in 2000, Erasmus student in Madrid, works in Rome in 2001 and 2002) has participated in 9 international competitions from 2005 to 2012. ATELIERMOB is a multidisciplinary platform for the development of ideas, research and projects in the areas of architecture, design and urbanism. It lists more than 175 projects and more than 30 competitions (21 national and 9 international competitions, 8 competitions have obtained prizes) and it is possible to observe that competitions have been a part of the office's strategy of market and research.

⁸³ Tiago Mota was between 2003 and 2005, associate to the EXTRASTUDIO – arquitetura, design e urbanismo Lda. In 2005 funded ATELIERMOB – Arquitetura, Design e Urbanismo. Ateliermob is a multidisciplinary platform for the development of ideas, research and projects in the areas of architecture, design and urbanism. The company was founded in 2005 in Lisbon, as a result of several works carried out by its founding partners. Ateliermob has been working on projects of different typologies and scales, for public and private entities. In parallel, we have been developing research work to support the project-oriented practice, an architecture blog, design, urban planning and participation in several national and international competitions. Currently, ateliermob is constituted by two partners – Andreia Salavessa and Tiago Mota Saraiva – and a team of skilled professionals associated, when possible, with other entities and technicians in order to enrich and broaden the spectrum of its multidisciplinary services. Referenced in several national and international publications, ateliermob has held conferences in Lisbon, Oporto, Coimbra, Barcelona, Montpellier, Toronto, Vaduz and Cluj-Napoca, and achieved awards and honorable competition classifications. Further information can be found in <http://www.ateliermob.com>, <http://europaconcorsi.com>, and <http://issuu.com/ateliermob>.

Table 10 – ATELIERMOB competitions



030 Paris New Courthouse | Paris (FR) | competition | public building | honorable mention



027 Stockholm's public library | Stockholm (SE) | competition | public building

Confirming this tendency, Pedro Melo⁸⁴ from TERNULLOMELO ARCHITECTS references that competitions are without any doubt expensive (more than 10000€) and take a lot of time: “in average we work for a month with 2/3 full time people to small competitions.”⁸⁵ Although with no assured income and no guarantee of implementation they continue to believe in the importance of these proceedings and continue doing 2 to 3 competitions per year, mostly internationally, in Italy, where the probabilities of success are better. Pedro Melo believes that “they should continue participating in competitions because they believe that with a good jury, a condition not always present, this is the best formula for guarantee the implementation of better designs and an more informed choice of what is to be built, avoiding the repetition of the same architects.”⁸⁶ Also “these are always growth proceedings for the office: it permits to have access to programs that would otherwise be outside of reach, experiment new strategies. Usually we feel a change, if we want, a ‘jump’ in our production after each competition in which we take part. Maybe that is what motivates us.”⁸⁷

Table 11 - TERNULLOMELO ARCHITECTS competitions



Padiglione Italia Expo 2015 | Concorso Internazionale di progettazione per la “progettazione del Padiglione Italia” - Milan, Italy



Costeras Marceddi | Riquilificazione di 8 borgate marine della Sardegna - Marceddi, Italy | 1st Prize

⁸⁴ TERNULLOMELO ARCHITECTS is a Lisbon-based architectural firm founded in 2006 by Chiara Ternullo and Pedro Teixeira de Melo. Further information can be found in <http://www.ternullomelo.com/>.

⁸⁵ “Concursos Arrasam Com Ateliers de Arquitectura.”

⁸⁶ Ibid.

⁸⁷ Ibid.



Aragonese Castle Cathedral | Ischia, Italy | 3rd Prize



Boutillière | Riqualificazione e restauro con eventuale cambio di destinazione d'uso dell'area denominata "Boutillière" in comune di Cogne - Cogne, Italy

Conclusions

The data collected is acknowledge to be a reduction of an observed phenomenon and is categorized in a specific way in order to be illustrative of why architects do compete. Since it is assumed as not being representative of the whole profession its conclusions may only share part of the whole truth. Nonetheless they are a possibility for further studies within a larger population of study.

Most of information gathered proves that Portuguese architects only started to look to competitions outside its borders when it was politically possible (after 1974/1976) after the internationalization of Álvaro Siza (mainly by Nuno Portas after 1968 and through the IBA Altbau competitions). There was an initial competition period where Siza proved internationally his expertise with social housing, developed his personal architectural grammar, method and language. He reached a certain point in his career when he was generally known and his competences (and 'poetry') were internationally appraised by the Pritzker. The Pritzker brought more visibility and he gained new projects and new competences were recognized in a twist of fortune. Competitions no longer were necessary since his name was sufficiently well known. Only some invited competitions were still appealing.

Siza's national and international ascension made possible the dissemination of the Oporto School and Souto followed the lead of his master. Souto de Moura, early in his career, takes serious interest in competing internationally; he progresses steadily until he gets to be well known. But Souto made from opportunities a lab for research⁸⁸. He is thought to be using competitions as experimental platforms for ideas and concepts, and by doing so he explores competences and designs not current to his professional practice. These experiments provide him with future competences, design strategies and aesthetics he will give use to in other projects.

It has been proved that Portuguese architects do international competitions mostly following what could be described as the 'Siza's effect'⁸⁹. Siza's effect could be described as an appealing status of visibility, attention, recognition and glamour that Siza has acquired along his years of practice, by his own merit and international recognition, which has assured him a special attention and veneration.

By 1992 the 'Boom' in Portugal was rising and other architects initiated the foreign call for success and national recognition. Byrne and Carrilho are examples of architects that ventured abroad to gain new projects, new challenges and new possibilities of fame. The national experience provided them with the competences to achieve good scores in competitions and, foot by foot, they ventured abroad. The road opened by Siza would be extended to everyone and not only to Siza's followers.

⁸⁸ Guilherme and Rocha, "Architectural Competition as a Lab: A Study on Souto de Moura's Competitions Entries," 2013.

⁸⁹ Out of the Bilbao Effect (Rybczynski, "The Bilbao Effect.")

With the national economic downfall, to go abroad was not any more just an opportunity but a necessity. The Open Market made available competitions everywhere and offices saw a way out of the crisis. ARX and young architects like Tiago Mota Saraiva or Nuno Melo are no longer competing abroad because of what they can do afterwards in Portugal: they are competing abroad because that is the market for them and competitions provide the best way to reach that market.

There seems to be three generations present: an early 74 (X) – Álvaro Siza, Vieira, Eduardo Souto de Moura, Gonçalo Byrne and João Luís Carrilho da Graça - opening to the outside; a following generation (Y) – ARX - using that initial trust; and a newer one (A) pursuing competitions as means to an end (of notoriety, fame and success) – ATELIERMOB and TERNULLOMELO ARCHITECTS. These generations comply with the three main economic trends after 1974 – the ‘boom’ to an European continental market (up to 1986) and then to the Eurozone (after 1986/2002), the economic ‘stall’ after 2000 and the present ‘crisis’ – and appear to reflect different pattern of motifs why architects choose to compete.

Table 12 – Comparative analysis of all architects

Architect	Year of birth	Graduation	University	First Project	First Competition	Generation	BOOM (1974-2000)	SLUMP (2001-2008) + CRISIS
Álvaro Siza Vieira	1933	1955	FAUP	1954	1979	X	26 INT	4 INT
Gonçalo Byrne	1941	1968	FAUTL	1972	1977	X	6 PT+2 INT	7 PT + 10 INT
João Luís Carrilho da Graça	1952	1977	FAUTL	1982	1983	X	18 PT + 3 INT	16 PT + 15 INT
Eduardo Souto de Moura	1952	1980	FAUP	1977	1979	X	8 PT + 6 INT	18 PT + 20 INT
ARX	1960	1990	FAUTL	-	2007	Y	-	-
Tiago Mota Saraiva	-	1999	FAUL	2000	-	Z	-	21PT + 9 INT
Nuno Mello	-	-	-	2006	2006	Z	-	-

It is known by Cabral and Borges⁹⁰, and previously referenced in 2013⁹¹, that Portuguese architects “take pride in being an architect”⁹² and take “material and symbolic well-being”⁹³ as a main dimension of their identity⁹⁴. This ‘symbolic gratification’ makes up the sociological challenge that must be resolved by competitions. Competitions prove the most fittest and competent of all – the fittest of all survives the cold war of life. International competitions provide the legitimacy for competence and Portuguese architects know that!

Of all aspects listed earlier Portuguese architects seem to select just a few, and follow individual and market options. It seems possible that the selection of competitions follows a pattern of proximity to the career opportunities, competences and expertises already acquired. Past experiences as collaborators or as international students (Erasmus) and proficiency in computer images seem to be relevant for the apparent easier condition of the avid Portuguese young architects. Also it seems

⁹⁰ Cabral and Borges, *Relatório Da Profissão: Arquitecto/a*; Cabral and Borges, “Architecture as Vocation and Profession: A Survey of Portuguese Architects.”

⁹¹ Guilherme and Rocha, “Architectural Competition as a Lab: A Study on Souto de Moura’s Competitions Entries,” 2013.

⁹² Cabral and Borges, “Architecture as Vocation and Profession: A Survey of Portuguese Architects,” 21.

⁹³ Indeed, 57% of the inquiry (Cabral and Borges, *Relatório Da Profissão: Arquitecto/a*; Cabral and Borges, “Architecture as Vocation and Profession: A Survey of Portuguese Architects.”) rejected the idea that the “architect as an author is outdated” and just 19% agreed with it.”

⁹⁴ Cabral and Borges, “Architecture as Vocation and Profession: A Survey of Portuguese Architects,” 21.

probable that the rate of competitions is connected to market needs, although there are opportunities of research and visibility that are explored sporadically by some architects.

It is also quite probable that competitions are in fact an opportunity, maybe the unique current opportunity, for the younger Portuguese generations of architects to reach some visibility, even at high financial and time expenses. Even if they do not win it is always an opportunity to develop and appear under public scrutiny. The globalization provided by the internet and the quick spread of information provides an additional opportunity for visibility and publicity for younger generations of architects.

From the early tentative, explorative years of Siza's first competitions to the current massive participation of Portuguese architects in foreign competitions there is a long, cumulative effort of competence and visibility that gives international competitions a symbolic, unquestioned value.

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